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ABSTRACT

Addressing the need to prepare college graduates for careers in book publishing, this report examines the necessity and structure of a book publishing curriculum at the undergraduate level at Loyola College in Maryland. A 1977 bulletin by the American Association of Publishers (AAP) cited a lack of awareness of publishing as a possible career, and the high cost of on-the-job training as the two major problems concerning potential new employees. Offered to Communications majors, the Loyola Publishing Concentration detailed in this report confronts these concerns, providing a multi-disciplinary professional approach with courses in writing, editing, advertising, public relations, graphics and production, communications law, marketing, and promotion. Also addressed in this report is an experiential component, providing internships in the local publishing industry or campus press, necessary for a comprehensive book publishing curriculum. Four book publishing course descriptions--"Introduction to Book Publishing," "The Editorial Process," "Book Production and Design," and "The Finished Book"--are included in the report. (MM)

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ESTABLISHING A BOOK PUBLISHING CURRICULUM

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A report of a college-industry advisory committee on the necessity and structure of a book publishing curriculum at the undergraduate level at Loyola College in Maryland (Spring 1988)

Committee Members:
Neil Alperstein, Loyola College
Barbara Holdridge, Stemmer House
J.G. Goellner, Johns Hopkins University Press
Jim Sutton, Naval Insitute Press
Jaqueline H. Karkos, National Health Publishing (Williams & Wilkins)
Bruce Knauff, The H.M. Rowe Company
Claudia Brookes, Nautical & Aviation Publishing Company
Leah Smith, National Health Publishing

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The approval of the Communications major in the Spring 1986 semester at Loyola College included a concentration in Publishing. This was a bold move, as only one such undergraduate program is identifiable at any other college in the Middle Atlantic region and perhaps in the United States. Yet the American Association of Publishers (AAP) and the Magazine Division of the Association for Education in Journalism and Mass Communication (AEJMC) have been pressuring for years to elevate the status of courses in book and magazine publishing within various communications curricula.

The Writing and Media Department's assumption has been that there would be publishing jobs, especially in the book area, available to graduates of any discipline who could point to a background of professional publishing courses. For those with a longstanding and intense interest in the field, a Communications major would be appropriate. But it was realized from the beginning that the program would not achieve its employment goals without the input of the local publishing industry.

Too often higher education for the professions is undertaken with little dialogue exchanged between the institution and the industry it purports to service. Instead, there should be a deep and meaningful connection, a relationship that goes far beyond perfunctory endorsements. The college needs to respond to industry representations concerning requisite skills and course

configurations to prepare college graduates for careers in book publishing. And the industry needs to be realistic about the limitations, economic and pedagogical, of the college in meeting professional needs within a liberal arts format. There's a "quid pro quo" here: The college wants industry support in backing up our involvement with job opportunities. The industry gets a specialized training program that translates into savings of time and money when orienting and integrating new employees into the business.

In a 1977 report by the AAP, it is stated that "the best and the brightest are not likely to come to us if we do not offer an intelligent attitude toward them and their education before they arrive." The report underscores the lack of awareness of publishing as a possible career and the high cost of on-the-job training. While major publishers have tedious career pathways that enable them to hire and train unskilled college graduates of any discipline, the medium-sized and smaller publishers cannot afford the distraction and costly mistakes often associated with training neophytes. The report admits that "the talent pool of effective, experienced art directors, rights directors, editors, marketing and other managers is tiny."

The report cites the need for education in editing among other specialties:

> Consider the paradox of the business: editors, widely regarded as un-businesslike, are expected to do almost all the negotiating with authors, agents and lawyers. Editors are expected to produce pre-contract estimates of sales, revenues. Editors are decidedly "non-production" too -- except that they deal with with production people

> and problems all the time. Those who deal knowledgeably do so more efficiently and with greater profit to their houses. Those who deal from inexperience cost the house more money and the production manager his or her hair.
>
> Editors don't "sell"; they buy. But unless they sell the author on the house and the house on the author in the first place, the contract doesn't get written. Unless they sell their colleagues and, especially, their sales representatives on the manuscript, once it is ready, the books are likely to be unsold at the end. Unless they sell some individuals on the idea of writing, some books do not get written.
>
> Why do we believe all this has to be acquired by osmosis? Or that elements of editing, selling, negotiating, financing, production are unteachable?
>
> ...The basics of advertising and publicity are not known by many who work in book promotion. Related fields are important to publishers -- and much more can be done by way of brief introduction to librarianship, retailing, printing, finance.

The Loyola Publishing Concentration, as it currently appears in the catalog, recognizes the need for a multi-disciplinary professional approach, providing courses in writing, editing, advertising, public relations, graphics and production, communications law, marketing and promotion. There is, however, a need to provide an experiential component and to require students to broaden their knowledge base with a strong undergirth of liberal arts courses.

As an industry-specific program, the Publishing Concentration must rely on a ready supply of employment opportunities to be viable. The Baltimore-D.C. axis is an area that supports a wide variey of publishing activities from books to magazines to newsletters, especially in the sciences, medicine, government, and technical fields. The Baltimore

Publishers Association has about 170 members representing 65 companies and is not all inclusive.

The AAP report estimated that there is an annual job turnover of about 10% in the industry with about one-third of those jobs being filled in-house. This formula translated into about 4,000 entry-level jobs nationally in 1977.

More recent figures, as reported in the department's "Proposed Media Degree Program" document, show that 44% of the book publishing jobs nationally are located in the Middle Atlantic region. Broken down for each state according to the AAP formula, the following job openings would be available annually for qualified college graduates:

State	Total Jobs	Annual New Hires
New York	20,140	1,349
New Jersey	4,008	269
Delaware	68	5
Maryland	450	30
Pennsylvania	2,682	180
Virginia	1,190	80
West Virginia	10	1
D.C.	750	50
Connecticut	990	66
TOTAL	30,288	2,030

A phone survey of the Baltimore Publishers Association membership undertaken by the Writing and Media Department indicates that the represented companies account for 45 entry-level jobs a year for college graduates. Entry-level refers to jobs that are on the first rung of the publishing career ladder. However, the committee feels that there are many more jobs in Maryland and about twice the number in D.C.

Entry-level jobs include such positions as copy editor,

assistant editor, editorial assistant, production assistant, artist/designer, marketing assistant, copywriter (promotion and publicity), sales representative and customer correspondent --depending on the individual's professional background from both courses and experience.

An AAP survey in 1973, funded by the Markle Foundation, could identify only 86 publishing-related courses at colleges and universities. Their numbers were divided into four categories: production (23), general survey (20), editing (18) and special (14). A 1979 publication, Guide to Book Publishing Courses (Peterson's Guides), lists 204 courses offered at the post-secondary level. Many of these courses were for continuing education credits only and those that were part of a baccalaureate program tended to be production-oriented. Some colleges only offered a publishing internship course.

It is the consensus of the committee that many of the non-credit courses are not demanding and do not offer sufficient hours to properly prepare students in publishing skills. Such courses are more effective if offered within the regular academic curriculum.

A case in point is the Publications Specialist Program offered by the Division of Continuing Education at the George Washington University in D.C. For the Spring 1988 semester G.W. offered 20 courses and seven workshops, ranging from a minimum of 12 contact hours to 24 per course. This is about 50% fewer hours than required by most credit-bearing courses.

While the Guide lists several summer publishing institutes (Denver, Radcliffe, New York University, Howard, Stanford) and several graduate level courses attached to the study of Library Science, only one full-fledged undergraduate program is identified. It is a Publishing Concentration under the English Department at Hofstra University in Hempstead, N.Y.

Hofstra offers the following courses:

--Theory and Practice of Publishing

--History of Publishing in America

--Book Editing I

--Book Editing II

--Book Design and Production

--Book Promotion

--Book Retailing

--Books and the Law

--The Economics of Publishing

It is the opinion of this committee that such a program, with nine publishing-specific courses, is too narrowly focussed and takes away from opportunities to include other liberal arts courses and general communications courses in the curricular mix.

The Communications major as currently structured at Loyola provides an adequate framework for a Publishing Concentration.

The committee feels that in order for the Publishing Concentration to develop a solid pool of talent that will appeal to potential employers, the book publishing courses need to cover some basic ground. We recommend the following courses:

--Introduction to Book Publishing

--Book Production and Design

--The Editorial Process

--The Finished Book

--An experiential learning module

Other supportive courses in the Communications Major include:

--Basic News Writing

--Reviewing

--Advertising Copywriting

--Writing for Public Relations

--Graphics I (Publications Design)

--Graphics II (Advertising Design)

--Communications Law

The following business courses should also be retained:

--Introduction to Business

--Introduction to Marketing

In addition to the above courses, students in the Publishing Concentration should supplement their program with a liberal selection of electives from a variety of disciplines in the arts and sciences. However, students with a strong interest in another discipline should minor in that discipline.

It is important for students in other majors (especially English, history, philosophy, sociology and the sciences) to have unimpeded access to the publishing courses. Therefore, the committee suggests that these courses not be encumbered with pre-

requisites for non-Communications majors.

While the Media Program does not now permit internships to be applied toward the major or minor in Communications, the committee thinks it is of the highest priority to include an experiential learning module in the curriculum. If enough high quality internships cannot be identified, then a campus press situation should be explored.

Course Descriptions

ME 330 Introduction to Book Publishing

This course reviews the history, theory and practice of publishing. In addition to learning about the many facets of the publishing industry, students examine the organization of the publishing house and its departments. Student follow the publishing process from manuscript evaluation through editing to printing and sales. Along the way they pick up practical editing and production skills.

ME 331 The Editorial Process

This course deals with getting the manuscript into publishable form. The process starts with the evaluation of the manuscript and its acquisition. Students learn how to edit manuscripts and read proof according to one of the accepted style books in the publishing industry. Dealing with authors and agents, fact checking, rights, permissions and copyright law are covered, along with all the skills that go into the making of a

book editor.

ME 332 Book Production and Design

The manuscript has been edited to its most polished state, and now it has to become a book. The editor must work with artists, typesetters, printers and binders to create a book. Students gain all the technical knowledge needed to be an effective editor and learn how to budget the manufacturing process. Field trips are a part of the course.

ME 333 The Finished Book

The printer/binder has delivered the finished book and now it has to get into the readers' hands. Marketing includes sales to libraries, book stores, book clubs and groups (premiums). Promotions have to be directed to all these areas and students practice the writing required to promote books, from catalogs to ads to reviews. Since editors have to understand the "bottom line," students study title budgeting, sales budgeting and forecasting.

*Experiential Component: This will be incorporated into the "Book Publishing Senior Seminar and Lab" hopefully with a real publishing experience on campus or an internship off campus.